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THE TIMES LITERARY SUPPLEMENT

22 FEBRUARY 1980

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Fifty years on...

In the TLS of February 20, 1930, Charles Marriott reviewed four books about advertising beginning with E. H. Hughes's *An Outline of Advertising* and W. G. Raffles's *Poster Design*.

In spite of all the books that are written about advertising, no one has yet tackled what may be called the crux of the advertising problem: which is to adopt the homonym of Mr. Hughes, on page fifty-two, how to get over the "Take-it-for-granted Complex" in the advertiser. Recognizing that the essential purpose of advertising is to attack and break down what might be called "resistance" in the mind of the buyer, Mr. Hughes discusses in turn the "Pragmatic Complex," the "Ideological Complex," and the "Doubt Complex," as also the "pretext opposition" of all the disbelievers of the prospective buyer.

to spend money, but he ignores what is not so much an opinion as a too willing response to the appeal of the advertisement. He says, for example, you may have an advertisement that has appealed to you, so that you have been on the point of yielding to its persuasion, but some little thing has prompted you to withhold action for the time being. But in some cases we are considering it is not an advertisement that prompts the subconscious feeling that action is unnecessary, almost unneeded. The advertisement is accepted as an act of art, literary or pictorial, with no ulterior motive. There is an artless honesty on this in Mr. Raffles's book. Referring to the well-known fact that people now collect postcards, he says: "When posters reach so high a standard that people will buy them, their advertising value has reached, probably the highest possible limit." We should have said, rather, that their advertising value had passed the limit, and tumbled down on the other side. Indeed, it might be said that the most convincing readers and appreciators of advertisements are the people who are least moved to action by them. Interest is a detached, an artistic interest; they read, smile, admire, and pass on. The difficulty is not got over by making the advertisement had from a literary or artistic point of view; that only a complex of the "Take-it-for-granted Complex" for the positive determination "Not at any price." Much of advertising has improved, in fact, by the use of the "Take-it-for-granted Complex" which was a very real person against the things advertised. Probably the regularity of the art that concerns the advertisement, such as disappears in the "Take-it-for-granted Complex" to action.

will probably remain for the English-speaking reader, hedged as he has been by bad and incomplete translations, the most instantly illuminating thing on Gogol, Donald Fanger's *The Creation of Nikolai Gogol* is the most comprehensive, balanced and scholarly critical study that has yet appeared outside Russia. Fanger is an erudite and good-natured expert, who gives all other experts and technicians in the field their due, and has the knack of producing just the right quotation from one or another of them to help make his point.

Gogol is Shakespearean in the sense that he can be interpreted in almost any way, and what is latent in him can be made to appear profound and positive. It is for example, a slight shock for the reader of Bely or Nabokov to turn to the Gogolian text and find it much less *fin de siècle* and fascinating, or less Nabokovian, than there appears. Indeed, part of Gogol's trouble, which came to bother him exceedingly, is that he excited everyone madly without their quite knowing why; and they expected the greatest things of him without knowing why. He did it, what form these things took. Both he and his audience expected him to be prophet and lawgiver, roles which by temperament and talent he was totally unsuited to fulfill. A sympathetic contemporary, Count Sollogub, put it as follows:

Gogol suffered long from his impotence before the demands of the literate Russian public, which had chosen him as its idol... He broke down under the weight of his calling, which had, in his eyes, taken on enormous dimensions. He died from an internal struggle, while Pushkin died from an external one. Pushkin could not withstand his enemies; Gogol could not withstand his admirers.

His admirers expected a sort of Russian Schiller, and they got something more like a Ukrainian Groucho Marx. Though it is certainly relevant, the effect of Gogol's Ukrainian provenance can be exaggerated; his chief consequence was to make him determined to become a specifically Russian author. Much more important is his passion when young for all things fashionably German—"the high, the lofty, the beautiful"—passions which Pushkin gently satirized. Young Lensky, the friend of Olegin, who falls asleep the night before the fatal duel reading a poem by Schiller. On arrival in St Petersburg the youthful Gogol spent far more than he could afford on a complete set of Schiller, whom he was mad about, and wrote to his mother that he was striving to

think beautiful thoughts every day. The crucible of St Petersburg, the background of the early hallucinated stories like "The Nose" and "Nevsky Prospect", transformed him. The most important thing was his introduction to Pushkin. Gogol needed a principle on which to work, and it seems likely that Pushkin supplied him with one, either by precept or example, as he was later to supply him with ideas for stories, including the *Dead Souls*. There must have been something about the young man which charmed and won over discerning elders. Perhaps it was the intuition of an unthought talent, a Russian "soul" and potential that might be going anywhere. The academic Plemyonov, who introduced him to Pushkin, was "touched and delighted" by Gogol's multiple enthusiasms. Plemyonov wrote to Pushkin, "he was at first inclined to go into the civil service, but a passion for pedagogy led him to my camp: he has gone into teaching as well. I am impatient to bring him round for your blessing." As a result of this kind of thing Gogol was actually given a post as professor of Universal History at St Petersburg University. The job was far from secure; Gogol knew nothing and extemporized desperately, grasping at information from any quarter and compiling voluminous notes on the folklore of little Russia, geography, teaching, classical agriculture, the Middle Ages, painting and music. His position was as dazzling but precarious as that of his own Khlestakov in *The Government Inspector*, as he asserted his right to speak and to print "all sorts of things about all sorts of things".

In the meantime he had perpetrated a lyrical effusion in verse, which he called *Hanz Kuechelgarten* and took the precaution of publishing under the pseudonym "G. Alov". The piece met with such general derision that Gogol bought up an burnt all the copies he could find and then fled to Germany for a six-week vacation. And yet in a sense *Hanz Kuechelgarten* contains the embryo of all that Gogol was later to achieve and is a more essentially Gogolian work than the stories called *Evenings on a Farm at Dikanka*, which established his reputation a little later, and for which he used his store of concocted Ukrainian folklore. The attempts of his earlier work to be German—the lofty lyric outpourings, the passion for Greece—already beginning to be transmuted into a kind of Russian hilarity and dishevelment, that majestic

The vacancies of Gogol

By John Bayley

DONALD FANGER:
The Creation of Nikolai Gogol
300pp. Harvard University Press.
£9.90.
0 674 17565 4

With his usual tendency to exaggeration Dostoevsky said—or is reported to have said—that all the Russian novelists came out from under Gogol's "Overcoat". A good reason, though with a faint hint of patronage about it, and in any case not really true. What is true is that Gogol himself owed everything to Pushkin—themes, treatments, characters, the idea of being a writer, the way of being a writer. It is also true that all Russian writers who followed Pushkin owed him a tutelary idea of form: the piece of writing that is not quite like any other category, a "free novel", in Pushkin's phrase; not quite a story or a comedy or a satire, poetic or exploration or apologetic, but partaking of all of them, and appearing—for reasons connected with the singularity of its form—uncompleted, if not incomplete. That appearance is illusory, though it is an illusion which is part of the unique satisfactoriness of the work of art, whether it is *Eugene Onegin*, *Dead Souls*, *Notes from Underground*, even *War and Peace*.

Another unique feature of the great renaissance of Russian writing in the early nineteenth century is what, for want of a better term, might be called its Shakespearean quality. It went against the grain of the age in Europe, however much it was copying European models, and against the grain of Romanticism as it was developing in France, Germany and England. There the writer was the man, the voice and personality: the age of the author as hero, and of the *Dichter*, was under way; in England it was in end in Westminster Abbey and three-volume biographies. The writer came to stand for his country and its genius, as Goethe had done, or for the spirit of the age itself, like Byron. But the first great Russians were not a bit like this. They had no posture, no pretension, not even that of a "man speaking to men". They wanted to produce the authentic masterpiece, but they did not know how to be themselves, that absolute authenticity which Europe was learning to recognize in its authors.

This not knowing how to be an authentic self was especially true of Gogol, and it was not only never worried Pushkin: it virtually worried him into the grave. Pushkin's indifference to the writer as self was serene and harmonious; but this was not possible for the genius who was his disciple and follower. Although Gogol's rare talents were of quite a different kind they had the same divine absence behind them, an absence that Gogol became more and more obsessed with filling up. It is significant that he used the phrase "an abyss of space" about the effects of Pushkin's greatest poetry.

This then is the paradox of Gogol, which neither he nor his critics later on could make any definitive sense of. He has attracted explicators into his webbed oddities as if into a black hole; thinkers and theorists have taken him as their text while professing to expound him; later writers, of whom Andrei Bely was the most subtle, have ingested his work into their own and interpreted his inspired negations as positive techniques. Dostoevsky, typology, and Pushkin have argued that both he and Pushkin had a "secret" which it was the task of later Russian writers to discover and profit by. More recent studies by E. C. Driessens and Simon Karliny ("The Sexual Labyrinth of Nikolai Gogol") have argued to explain him, and the motifs of his stories, in terms of repressed homosexuality. As this aspect of sex had no official existence in the Russia of Gogol's time, and has if possible today, it might seem an appropriate key to a writer the nature of whose existence and point as a writer was always such anguish to him. It is certainly true; the case is pretty well proven; but in the world of Gogol it is not much use proving things.

Though Nabokov's little paperback

Pea Soup

A hecatomb;
haruspication of pods...
It is thus that we understand
our kitchen gods—

workaday hierophants,
opening each green victim
with a neat jab of the thumb,
cascading entrails

(like so many plump suspension-dots)
into a deep pan.
Our recipe book
is the Book of Fate,

to be interpreted wisely
and with some imagination.
The shiny china took
of a raw humpbone,

the fleck of fat
you scrape with a tablespoon
from quivering stock,
one moment's ghost of salt

and a wincing lemon
must all be rightly noted.
The gods are not mocked!
We are expected

to follow their fickle games,
before launching
our rich domestic cargo
upon those blue, blistering flames.

Christopher Reid

Souvenir Press

The independent publisher of books that sell

THE HANDBOOK OF CHINESE HOROSCOPES

Theodore Lau

Tying in with the start of the Chinese New Year, this is the most complete guide ever published to the astrology of the East. With full explanations of the character of each animal sign, it includes your fortune for each year, your compatibility with other signs and an examination of the relationship between Chinese lunar signs and Western sun signs. It also shows how each sign is affected by its natural element.

285 624334 February 14th

£5.95 336 pages

WINGS OF LIFE

THE PLEASURES OF VEGETARIAN COOKERY

Julie Jordan

A delightful cookery book that fairly bubbles with enthusiasm for preparing and eating wholefood and vegetarian recipes. A trained Cordon Bleu cook, Julie explains how to use grains, beans, fruit and vegetables, how to make delicious and unusual bread, how to prepare yoghurt and sauces and how to deal with failures. The many imaginative and unusual recipes are all her own, and her chatty informality will encourage any cook to experiment for herself.

285 62432 6 February 21st

£5.50 226 pages

The latest romantic fiction

WAIT FOR WHAT WILL COME

Barbara Michaels

Strange perils await Carla, a young American schoolteacher, when she inherits a crumbling mansion from her Cornish relations. Is she to suffer the same fate as her forebears who disappeared on Midsummer Eve in 1780, abducted, says the legend, by a demon lover from the sea? A mistress of the art of blending mystery with romance, this is Barbara Michaels at her best.

285 62421 0 January 17th

£5.25 288 pages

THE ARTIST'S DAUGHTER

Leslie O'Grady

The first novel from a highly talented young writer, this story of Victorian England takes its spirited heroine from the slums of St Giles' Rookery to the darker and more pressing dangers of a Dartmoor country house before she at last finds happiness in the arms of a lover with all the satanic mystery of Charlotte Brontë's *Mr Rochester*.

285 62422 2 January 17th

£5.25 320 pages

THE ALPINE COACH

Virginia Coffman

In her new novel of Revolutionary France the author of *Paradise* weaves an exciting story of plot and counterplot, in which a poverty-stricken young aristocrat becomes an unwitting tool in the hands of an unscrupulous Italian *Principessa*, reaching a masterly climax amid the snows of the Alpine route to Italy.

285 62420 2 January 17th

£5.25 208 pages

Asylum for aliens

By Mark Bonham Carter

BERNARD POMTNER:

The Refugee Question in Mid-Victorian Politics

242pp. Cambridge University Press. £15.
ISBN 0 521 22638 4

As its title indicates, Bernard Pomtner's book is about refugees in this country between 1848 and 1858, the year in which Lord Palmerston's government fell as a consequence of the defeat of his Conspiracy to Murder Bill. The Bill was introduced in an attempt to appease the government of Napoleon III, of which Palmerston was a supporter, in the wake of the Orsini conspiracy. Police Orsini had been for some years a refugee in the United Kingdom and on January 14, 1858, his bombs, manufactured in Birmingham, exploded near the Place de l'Opéra in Paris in an unsuccessful attempt on the life of the Emperor. The position of the French government was straightforward and easy to comprehend. Why had the British harboured Orsini and his colleagues for so many years and taken no steps to prevent him conspiring against the head of a friendly state? And supposing, as seemed probable to the French, Orsini was the agent of Mazzini, a long-time resident in Britain, would Britain condone to provide Mazzini with a safe haven in which to plan equally bloodthirsty conspiracies?

It was a difficult and embarrassing question for the British to answer. The defeat of the Conspiracy Bill was in fact their reply to the French and to protests of a similar nature from Austria, Prussia and Russia in the years since 1848. Palmerston had tried to strengthen the law to counter the activities of alien refugees, but Parliament would not allow him to, and when Lord Derby's government charged Orsini's colleague Bernard with being accessory to murder, the jury acquitted him against strong evidence and to the accompaniment of vociferous public approval. The Orsini conspiracy was the most dramatic example of the dilemma facing British governments in the decade following 1848, and at the time the Foreign Office feared that its incapacity to meet the demands of Continental powers would lead to a war in which this country would find itself isolated.

Pomtner's story is useful in dispelling a common illusion; that the nineteenth century was a period of untroubled order and stability. To contemporaries it appeared to be no such thing. Continental governments felt highly insecure in the aftermath of the French Revolution; they were unsettled by the rise of nationalism and shaken in 1848 by a series of revolutions throughout Europe. In the wake of these democratic and socialist doctrines, Nor did the British ruling classes feel much different until after 1848 when, with the Charter and Irish agitation seemingly quelled, they noted the difference between their experience and that of their Continental neighbours. That contrast introduced an era of British self-confidence (or complacency) which produced a profound sense of difference between Britain and what they liked to call "the Continent". A sense of difference which had not altogether disappeared to this day. They ascribed their survival in 1848 and the economic prosperity of the succeeding two decades to national wisdom and the excellence of their institutions. Meanwhile the "European" powers were haunted by fears of revolution and of conspiracies, such as they believed in, in the name of Britain as completely as they provided.

Who was right? There was, as Pomtner demonstrates, a profound difference. The British believed that Continental regimes were tyrannical because they were despotic; the best prevention was the concession of individual liberties. The French, however, saw it on the other side of the coin. They believed that the British regime was tyrannical because they were despotic; the best prevention was the concession of individual liberties. The French, however, saw it on the other side of the coin. They believed that the British regime was tyrannical because they were despotic; the best prevention was the concession of individual liberties.

whom he regards as guilty of poverty, a vice he never forgives." But, he went on, "he clings to the right of asylum."

There was, as Pomtner points out, a difference between the attitude of the government and that of the public. The existence and activities of refugees were a constant source of embarrassment to successive governments, and culminated in the crisis of 1858. The governments often wished to meet the protests of foreign powers, but their attempts were equally often frustrated. Aliens legislation introduced in 1826 was finally repealed in 1828. Apart from Lord John Russell's Aliens Act of 1848, which was allowed to expire after one year, between 1826 and 1858 there was nothing to prevent aliens entering Britain as they pleased, nor could they be expelled. British governments had to accept, and foreign governments had to concede, the strength of public and parliamentary opinion on this issue.

In the popular mind the right of asylum had become assimilated to other British freedoms, like the right of public meeting and the freedom of the press. Its existence was one of the signs of English difference, of the superiority of which people were proud. Although the presence of some 7,000 refugees in the early 1850s served no very obvious British interest, no one supposed they constituted a threat to the body politic. It was by no means altogether clear that the publication of an article in his German-language paper published in London, approving of the recent assassination of the Tsar. In 1905 the first aliens legislation was passed and though the Liberals voted against it in opposition, when they took no steps to repeal it. The refugee policy of the 1850s and 1860s was a manifestation not only of self-confidence but also of xenophobia. The Aliens Act of 1905, however, had very little direct connexion with political refugees; it was prompted by the arrival of substantial numbers of Jews from Eastern Europe, and towards immigrants of this kind the xenophobia

of the British stimulated the less generous responses with which today we are all too familiar.

It is tempting to conclude with Pomtner that the change of attitude marked by the legislation of 1905 was a symptom of the erosion of British self-confidence which came with economic depression, the challenge to our industrial supremacy from Germany and the United States, and the Home Rule controversy, which was accompanied by terrorism and conspiracy. The policy of conceding "moderate liberal institutions" was not followed in Ireland. But this, as he admits, is too glib. The fact is that refugees from religious or political persecution have at most times been treated with more generosity by governments of this country than those whose arrival was prompted by economic motives. The Huguenots, and the 40,000 French who arrived after the Revolution of 1789, were greeted very differently from the Irish and the Jews.

Although, in his opening pages, Pomtner recognizes that there are different kinds of refugee, by contrasting almost exclusively in the years between 1848 and 1858, and on the political refugees from the Continent, he fails to contrast their reception with that of the other far larger group of refugees, the post-famine Irish, who were flooding into the country simultaneously. I find it hard to believe that, had Ireland not been part of the United Kingdom, restriction would not have been imposed as Irish immigration even before the famine, just as they were imposed on the Jews in 1905. While it may well be that national self-confidence allowed a liberal policy to be pursued towards the small group of political refugees in question, it cannot be concluded that a similar policy would have been followed towards far larger numbers of economic refugees from the Continent who appeared to threaten the employment and the living standards of the indigenous population.

has daunted potential biographers, including Mrs Despard's suffragette daughter, the formidable Teresa Billington-Greig, he has succeeded admirably in tracing the logic that gave a certain coherence and nobility to a career whose vagaries reduced commitment to despair as, obeying her "voices", this aged St Joan ("I cannot be tied up" was her *cri de coeur*) zig-zagged towards the Cooperative Commonwealth of her dreams.

The quelling sixteen-year apprenticeship, living and working in the slums of Wandsworth and Battersea, that preceded eight years of notoriety in the suffragette movement, first as Hon Sec of the WSPU, then as head, or figurehead, of the doggedly, but stormily, "democratic" Women's Freedom League, are described in moving detail. Her battles with the Post Office system—even more than Mrs Pankhurst's—were the error of workhouse officials—led her to pioneer and finance a miniature welfare state in Battersea, complete with a school meals service, a clinic and a free issue of boots to barefoot children.

She emerged from this experience as a staunch member of the ILP, firmly convinced that a society created and permeated by "patriarchal capitalism" values could never be transformed by private charity. Only the combined efforts of exploited women and sweated labour, of the Lasses and the Masses, could do that.

She herself combined fervent preaching of a socialist-theosophist gospel with lavish donation of causes, with premises to deserving causes, with a reputation for her "flying saucer" - England and Wales in the League's caravan to brave violently hostile rustic audiences, or travelling across Canada to check on the fate of the "starving" orphans who "were sent there to work on farms, as regularly delegated or abandoned authority to subordinate. Some broke under the strain, notably the devoted Rosalie Munnell, burdened not only with supervision of the "starving" orphans but with the care of the "starving" orphans.

To that extent Andrea Linklater's life is a tragedy. And it seems a pity that her husband's death, so belatedly with style, was not a calamity (though he is perhaps rather hard on Stormont). Links source-references, especially as the bibliography is meagre and unannotated. Tackling a job which

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She emerged from this experience as a staunch member of the ILP, firmly convinced that a society created and permeated by "patriarchal capitalism" values could never be transformed by private charity. Only the combined efforts of exploited women and sweated labour, of the Lasses and the Masses, could do that.

She herself combined fervent preaching of a socialist-theosophist gospel with lavish donation of causes, with premises to deserving causes, with a reputation for her "flying saucer" - England and Wales in the League's caravan to brave violently hostile rustic audiences, or travelling across Canada to check on the fate of the "starving" orphans who "were sent there to work on farms, as regularly delegated or abandoned authority to subordinate. Some broke under the strain, notably the devoted Rosalie Munnell, burdened not only with supervision of the "starving" orphans but with the care of the "starving" orphans.

To that extent Andrea Linklater's life is a tragedy. And it seems a pity that her husband's death, so belatedly with style, was not a calamity (though he is perhaps rather hard on Stormont). Links source-references, especially as the bibliography is meagre and unannotated. Tackling a job which

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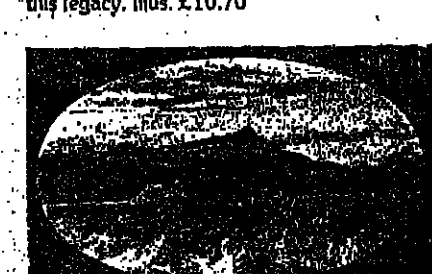
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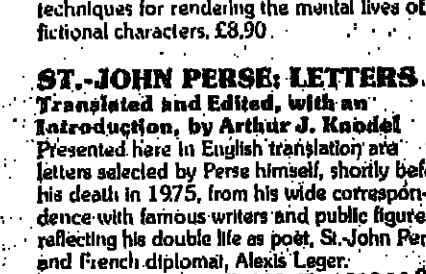
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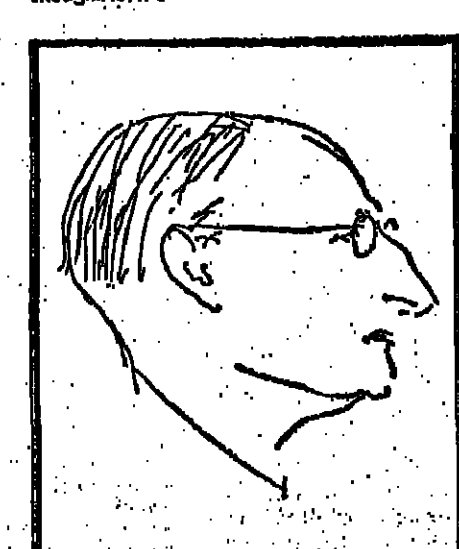
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to the editor

Seamus Heaney

Sir,—Seeing Heaney, as it were, in Bloom (February 8), is not unlike finding (as I really did once) an array of plastic tulips in a neighbour's flower-bed. It was not that they were planted there without good intentions, but the intentions seemed so pathetically unattractive it is impossible to suppress a single if we endeavour to imagine Seamus Heaney, this most genuine and compassionate of men, in the Herculean get-up of a "strong", "cunning" poet, crouching (in company with Geoffrey Hill and various unidentified American contemporaries) in the thick underbrush of contemporary letters, preparing a spell to exorcise the ghosts of his literary predecessors.

A single is not enough, though, to dispel this reader's despair at Professor Bloom's surely grotesque misreading of *Field Work* as a whole, and particularly of that lovely poem "The Harvest Bow". To read Bloom's account, one would guess that "The Harvest Bow" is a poem which primarily celebrates married love, and that when Heaney says "the end of art is peace", what he really means is that "the end of married love may be peace; the end of art is agonistic, against time, it was" and so against anterior art.

I must say that I think Bloom's interpretation of "The Harvest Bow" is inflated nonsense. While Bloom is perfectly at liberty to misread Heaney's poem creatively, according to his own (interesting) theory, he is wrong, surely, to twist readers' attention away from the pure articulation of the poem in the interests of that theory.

What Heaney is doing in "The Harvest Bow" is beautifully clear. The poem is a celebration of the earth, of the harvest, of the poet's past relationship to the (real) land and specifically to a man who plaited the harvest bows of his boyhood. "The end of art is peace/could be the motto of his final device" suggests (as does Keats's Grecian urn) that the harvest bow has a point of view of its own. It can be taken as an echo of Dante's cry for peace in fourteenth-century Florence; or it can be seen as Michael Longley says it in his new collection, *The Echo Gate*, John Mole aptly quoted this just beneath Bloom's review.

As for me, I want a woman To come and fondle my ears of wheat, and let apples Outflow from her breasts. I shall call her Peace. Surely, "strong" poets now, as in the past, write of time: it was because they are speaking also of time: it is; they write out of experience (though of course not only of past literature) but of today's needs. How can anyone of sensitivity interest a contemporary like James Joyce for peace, however suitably formulated?

Some of the most terrible things a critic can do is to seem to make sense of what is not there, making it seem as if these readers who were not so sure of it were not so sure of it. Professor Bloom's review of *Field Work*, let me recommend a critical study by Louis Menand, *The Metaphysics of Literature*, in which he argues that the most lucid, intelligent, enlightening and pleasing theories of literature I have encountered are those of the Reader, the text, the Poem (University of Southern Illinois, 1978) and it is designed to lead readers to poems through texts. Why, then, should the criticism of poetry be so different?

ANNE BRYAN-BROWN
10, St. John's Road, London N16 4JL

Smiley's People

Sir,—In his history of screen Smileys (February 8) S. S. Prawer makes no mention of the fine performance by James Mason in Sidney Lumet's film *The Deadly Affair*, 1967 adaptation of *Call for the Dead*. For some inextricable reason Smiley became Dobbs for the purpose of the movie, but in retrospect Mason's playing, especially in the scenes closer to John Le Carré's original than Alec Guinness's icy impersonation.

Regarding Le Carré's cinema Smiley, I suspect that the authors' invention of a character with some psychological depth, as in *Call for the Dead*, is far more important than a black and

someone sexually vulnerable (Le Carré's definition). But for many years it has also meant to kill, to cheat, to fight and to pass on a venereal disease (see Wentworth and Flexner's *Dictionary of American Slang*). Is Le Carré trying to tell us just how socially undesirable the cloak and dagger business really is?

PHILIP OAKES.

Pinnock Farm House, Pluckley, Kent.

Max Hayward

Sir,—Many of those who knew Max Hayward and valued his work will have received notice of the appeal which has been opened to endow in his memory a Fellowship in the study of Russian literature at St Antony's College, Oxford, where he himself was a Fellow for twenty-five years. The appeal organisers are, however, conscious that they may have overlooked some friends, colleagues or former pupils who would like to contribute, and that the appeal leaflet may therefore not have reached all who are interested. Copies of the leaflet and donation form are available from the Secretary, Max Hayward Appeal Committee, at the address below.

R. K. KINDERSLEY.

H. SHUKMAN.

H. T. WILLETT.

St Antony's College, Oxford OX2 6JF.

The Guns of Khaifeng-fu

Sir,—James Chambers's ingenious idea that the secret of gunpowder may have been brought by William of Rubruck from Karakorum to Peking in about 1265 (Letters February 1) is open to one qualification. There is room for the suspicion that the recipe did not go from China to the West but went from the West to China. An intellectual sea-change took place at about that time which Joseph Needham in his article (January 11) specifically went out of his way to avoid attributing to China. Friar Bacon's letter which contains the formulae for the *Secretum Opus Naturae* is considered one of the earliest pioneering examples of scientific thinking. The first Oxford colleges, Balliol, Merton, University, St Edmund's, were founded at that time. The end of Henry III's reign was marked by considerable administrative reforms. These are exactly the side-effects to be expected from a fundamental development, which Joseph Needham did not claim for the Chinese. His thesis was that the Chinese discovered gunpowder, but did not allow themselves to be significantly altered by it. Surely another way of implying that they were too stuffy and idle to invent it at all.

There is another point. According to the Master-General of Ordnance, the birth of the Ordnance Executive was in the Ministry of Defence in 1265, the date of Friar Bacon's letter. The Ordnance was not only dealt with in terms of all sorts, but was also responsible for the management of gunpowder. And the coincidence of the putative origin of the Ordnance with the invention of gunpowder is striking. But if the Ordnance sprang from the words of gunpowder, and if the Ordnance was founded in 1265, then the knowledge of gunpowder must have been in the West long before the date. Unless, of course, the creation took place earlier than the discovery which could then allow us to claim (I do not think the office which now has a head in the development of nuclear weapons was itself a candidate for originally inventing explosives).

In that light, William of Rubruck becomes less of a torch-bearer of knowledge, and more of a mole from the West and more of a mole from the East. But a mole who discovered too late the disillusioning fact that his information was not worth the effort of carrying it.

ANTHONY DAVEY.

23 Rheloid Terrace, London N1 8NS.

'Britain Before the Conquest'

Sir,—In his review of the Britain Before the Conquest series (February 8) Norman Hammond has misunderstood both the purpose and the approach of the series. Its central concern is the element of continuity between the successive cultures in Britain before the twelfth century: this objective is clearly stated on the jacket of each book. Where he sees "overlap" and "redundancy", there is a deliberate ploy to show the diversity of possible approaches to the same material. Thus, as Mr Hammond knows, there is no clear and accepted view of, say, the patterns of rural society under the Roman occupation, or of Romano-British cultural survival in the pagan Saxon period. I wished to reflect this spread of interpretation and therefore asked each author to write his volume as an individual contribution, without paying too much attention to the notional division between the volumes. The concern common to all the volumes was a consideration of continuity and cultural fusion, but beyond that I had no intention of dictating interpretation to the authors; and they would, rightly, have spurned such an attempt.

Mr Hammond rightly says that there is no series introduction. I can now see that this was a mistake for it would have been the place to explain the method adopted in the series. But many series have no general introduction, certainly among those published by Routledge and Kegan Paul: many

series editors would resent the interference of sloth simply because their contribution was not manifest in the finished text.

Each volume in the series clearly states that it is intended for "a non-specialist audience". Professor Barry Cunliffe's excellent series, *The Archaeology of Britain*, is clearly aimed at a more professional audience. It is quite normal to publish books at different levels for particular readerships, and I cannot share Mr Hammond's sense of confusion at a single publisher producing two series in the same subject area.

ANDREW WHEATCROFT.

Routledge and Kegan Paul, 39 Store Street, London WC1E 7DD.

Charlotte Brontë

Sir,—A. N. Wilson in his review of *Emma* by Charlotte Brontë and *Another Lady* (January 25) gives the impression, still commonly held, that Charlotte Brontë wrote *Emma* after her marriage to Arthur Bell Nicholls. The source can be found in Thackeray's sentimental account published in the *Cornhill Magazine* (1860). In July of 1856 Elizabeth Gaskell believed that *Emma* had been commenced after the marriage. She later changed her opinion when the fragment was obtained from the Reverend Bell Nicholls thanks to the gunboat methods of Sir James Kay Shuttleworth. Her questioning of Charlotte Brontë's friends and acquaintances in Haworth confirmed her subsequent belief that *Emma* was written before the marriage. By September of 1856, Gaskell was writing to Emily Shaeen

describing "a new novel which had written at the end of the *before* marriage; and I dated when she was anxious enough Gaskell's italics are clearly in current assumption about the time she had once held fast. To George Smith in 1858 Gaskell again stressed the date of *Emma* composition which was "beginning year or so before her marriage". Clearly there is still confusion, perhaps a desire to read a happiness into Charlotte Brontë's marriage than the *before* warrant.

CORAL LANGRISH
Department of English, Rutgers University, Camden, New Jersey 08102.

Rousseau

Sir,—May I draw your attention to three errors in Anita Brook's article on Rousseau (February 8). The book burnt by the hangman in Paris was not the *Contract*—which suffered this only in Geneva—but *Emile*. *Emile* work Rousseau tried to burn, the High Altar of Notre-Dame, not the *Confessions* but *Reveries*. Finally, who handed the passers-by in the streets was not the *Confessions* but a *maître* or *maître d'hôtel* addressed "à la Vérité".

J. H. HUIZINGA.

8 Lennox Gardens Mews, London SW1.

Among this week's contributors

JOHN BAVLEY is Warton Professor of English at the University of Oxford. MARK BONHAM CARTER was the first Chairman of the Race Relations Board, 1968-70. He edited the *Autobiography of Margot Asquith* in 1962.

JOHN CANNON's edition of *Lectures of Junius* was published in 1978. JOHN CAREY is Merton Professor of English Literature at the University of Oxford. His books include *The Violent Effigy: A Study of Dickens' Imagination*, 1973, and *Thackeray's Prodigal Genius*, 1977. JOHN CHAMBERS's edition of *Vespere* was published in 1978.

C. S. L. DAVIES is the author of *Peace, Print and Protestantism* (1950-1958, 1976).

JOHN A. DAVIS is a Lecturer in History at the University of Warwick.

ROY FOSTER is the author of *Charles Strachey Parnell: The Man and his Family*, 1976.

TERENCE HAWKES is the author of *Structuralism and Semiotics*, 1977. SIR WILLIAM HALEY is a past president of The Johnson Society. GRAHAM HUGHES's books include *The Dream and The Task*, 1963, and *Style and Stylistics*, 1969.

HENRY KAMEN is the author of *The Spanish Inquisition*, 1965, and *The Iron Century: Social Change in Europe 1550-1660*, 1971. GRAVEL LINDOP is a Lecturer in English at the University of Manchester.

OLIVER EYNE is a Fellow of Balliol College, Oxford.

MICHAEL MASON is a Lecturer in English at University College London.

RICHARD MAYNE's books include *The Recovery of Europe*, 1970, and a translation of Jean Monnet's *Memoirs*, 1978.

PATRICK MCCARTHY is the author of *Calline*, 1975.

TIMOTHY MCFARLAND lectures in German at University College London. DAVID MITCHELL is the author of *Women on the Warpath*, 1966, and *Queen Christabel*, 1978.

JAN MORRIS's trilogy, *Pax Britannica*, was released in paperback in 1979. SIR EDWARD PLAYFAIR was Chairman of the National Gallery, 1972-74.

DANIEL RUFFERT is a Fellow of Wolfson College, Oxford.

CHRISTOPHER RUMF's collection of poems, *Arctidia*, was published in 1979.

Author, Author

Readers are invited to identify the sources of the three quotations which follow, and to send us the answers. The first two reach this office by the way of the *Times*, the third by the way of the *Observer*. The first is a line of verse, the second a line of prose, the third a line of poetry. The first is a line of verse, the second a line of prose, the third a line of poetry.

Entries should be addressed to the Editor, The Times Literary Supplement, PO Box 7, New Printing House, 10, Gray's Inn Road, London, WC1X 8BE, and marked "Author, Author" on the envelope. The solution and result will appear in our issue of March 21.

Competition No. 12

1. Day was dropping on a fine evening in March as a brown barouche passed through the wrought-iron gates of Hare-Hatch House on to the open highway.

2. Looking gloriously boxed, Miss M—, gaped up into the boughs

of a gnarled, cotton-tree. In the distance a faint, glowing light shone. All was still, indeed, the sound of someone snoring was clearly audible among the creaks and groans.

3. Huddled up in a cope of gold wrought all he peered around. Society had fallen in force. A christening—and not a child's.

Results of Competition No. 8

Winner: Alistair Elliot, 27 Hawthorn Road, Newcastle upon Tyne NE3 4DE.

Answers:
1. The inaccessible he laid a hand on.
The heated he refreshed, the cold he warmed.
What Blake prefigured, what the Renaissance took stand on.
What Yeats looked up in a table performed.
—Kingsley Amis
"A Song of Experience"

The Times Third Leaders are

CORMAC RICAR presented Radio 3's ballet programme "Le Repertoire" and (as John Coates writes on ballet for the *Observer*).

DAVID ROBEY is a Lecturer in English at the University of Oxford.

CAROL RUMF's collection of poems, *Arctidia*, was published in 1979.

LOMA SAGE teaches Literature at the University of East Anglia, Norwich.

ROGER SCRIVON is the author of *Imagination*, 1974; his *The Ethics of Architecture* was reviewed in the TLS earlier this month.

CHRISTOPHER STROM-WATSON is a lecturer of *Italy from Liberalism to Fascism* 1870-1925, 1967.

D. M. TUNNICLIFFE's collection of translations of Anna Akhmatova's *Way of all the Earth*, was published last year.

DAVID TROTTER's *The Poetry of Abraham Cowley* was reviewed in the TLS earlier this month.

D. C. WALT is Professor of International History at the School of Economics.

EVERETT WEAVER's most recent book, *Peasants into Frenchmen*, 1977.

Cannibals

Sir,—With reference to Rodney Needham's review of *The Man-eating Myth* by W. A. A. (January 25), there is one variety of cannibalism that is still practised, namely placentophagy. Eating the placenta after parturition is almost universal in the animal kingdom, even among herbivores, but there are strong inhibitions against it among mankind. Placentophagy may be one of the marks that distinguish man from the beast.

I have at hand a letter from a fellow pathologist who witnessed placentophagy by midwives and obstetrical nurses in Vietnam in 1960. He writes:

I was working as head of the Pathology Department at the Hospital of Czechoslovak-Vietnam Friendship at Halphong from September 1958 to December 1960. Soon after my arrival, I was told by the Czech chief nurse-midwife from the Ob-Gyn Department that "they eat placenta". After my inquiry I got the following explanation:

Several Vietnamese male and female nurses (midwives) in the department used to eat placenta delivered by patients. They would not eat any placenta, but only those delivered by a young, apparently healthy and handsome mother. They stripped the membranous parts away and chopped the cotyledons in small pieces and fried them in a pan, usually together with onions. The Czech nurse who showed me the pan with a few pieces of dark brown placental tissue mixed with onions. The ethnic background of those practising this was not Vietnamese; they belonged to the minorities group, tribes of Chinese and Thai origin inhabiting the mountains of North Vietnam. I asked several Vietnamese doctors in the hospital about it, but they were very reluctant to give me any information, since they already knew the aversion of Czech personnel to the practice. . . . I am not really able to tell whether the observed placentophagy was a widespread cultural habit among these tribes nor whether placenta were also

eaten by the mothers who had delivered them. This is substantially first-hand confirmation that an organ of human origin was being cooked and eaten by other humans. It is tempting to infer that placenta were eaten to supply additional protein to a protein-poor diet in underdeveloped areas. Perhaps protein was more scarce in the mountains whence these nurse-midwives came than in plains where cattle might graze or in coastal regions where fish and sea food would be available.

Placentophagy has its point of scriptural reference. Chapter 28 of *Euteronomy* begins with fourteen verses describing the material blessings that will accrue to the Israelites if they hearken diligently to the voice of the Lord their God. The concluding fifty-four verses warn them of the confidant punishment they will incur if they do not heed His commandments and statutes. Verses 52 to 57 admonish the Israelites of what will happen when their cities are besieged and the enemy within their gates, viz. the men will practise cannibalism:

"And thou shalt eat the fruit of thine own body, the flesh of thy sons and thy daughters" and the women will practise placentophagy: "Her eye shall be evil toward the husband of her bosom, and toward her daughter. And toward her young one that cometh out from between her feet, and toward her children which she shall bear; for she shall eat them for want of all things secretly in the siege and straitsness. . . ."

The phrase "that cometh out from between her feet" is a euphemism used by King James's translators. In the Greek text the word is *chorion*, in the Vulgate *secundinae partes*, both equivalent to the Arabic *shilpa* (placenta) and compounds derived from that root as in the Targum of Jerusalem in which *uivshpir shilpeta* is translated as that which issues from the place of shame at the time of birth, cf. the Latin *puenda*. The translation of the Jewish Publication Society of America (1971), based on the Masoretic text, correctly uses the word "afterbirth".

What Jehovah seems to be telling the Israelites is that if they do not obey him, he will reduce them to the level of the beasts. If we accept the idea that biblical imagery and metaphor reflect the culture of the time and place, it is plausible to infer that the passage refers to a remote tribal memory, now suppressed, of a period when placenta were eaten, at least in times of famine.

Judeo-Christian aversion to placentophagy is also shown by the fact that there is no mention of Christ's placenta, nor was it preserved as a sacred relic, even though his foreskin was preserved as such in no fewer than twelve churches in western Europe up to a few centuries ago. For many primitive tribes the placenta has magical properties, and a systematic investigation of what is actually done with the placenta might be most revealing, especially in those tribes to which cannibalism is imputed.

WILLIAM B. OBER
Community Health Center, Hopkinton, Massachusetts, New Jersey 07601.

Sir,—A text relevant to Rodney Needham's review of *The Man-eating Myth* (January 25; Letters, February 8 and 15) is William Seabrook's *Jungle Wags*, published by Harrop in 1931. One of Seabrook's purposes in going to Africa was to investigate the question of cannibalism. He describes his visit with the Gweru "cannibals", and distinguishes between "Panther Society" and criminal murder cases, in which the victim is eaten accidentally and "the self-respecting cannibal who enjoys with a good appetite and healthy conscience the enemy cut down in ambush or fair fighting". He does not record any occasion of cannibalism which he witnessed.

But he does report his own preparation and consumption of human flesh. A short chapter is devoted to the subject; the following passages are most of the first paragraph and all of the second:

The occasion was one which would probably never be repeated, so that I felt in duty bound to make the most of it. . . . I had requested

and been given a sizable rump steak, also a small loin roast to cook or have cooked in whatever manner I pleased.

It was the meat of a freshly killed man, who seemed to be about thirty years old—and who had not been murdered. Seabrook does not tell us more because "it would be unfair, unsporting, and ungrateful to involve and identify too closely the individual friends who made my experience possible". He cooks and eats the meat, then writes, "It was like good fully developed veal, not young, but not yet beef". And he goes on to describe the taste more carefully while maintaining the above judgment.

SIDNEY GEIST.

11 Bleeker Street, New York 10012.

Kenneth Tynan

Sir,—I am at present engaged in research for a book on the life and work of Kenneth Tynan, and I would be very grateful to hear from anyone who has letters, anecdotes, reminiscences, and other biographical information that might be helpful.

Any material submitted will be safely guarded and promptly returned.

KENNETH TYNAN.

1500 Stone Canyon Road, Los Angeles, California 90024.

Benjamin Britten

Sir,—When Anthony Burgess writes of an enormity, that it is perpetrated, he himself "perpetrates" one, for that particular combination of noun and verb is ludicrous, hackneyed, a slovenly cliché. When he goes further and writes of perpetrating enormities on boys, he drops into a vulgar euphemism which George Hill (Letters, February 8), from good motives, overlooks. He knows, I am sure, how it translates into plain English.

Common euphemisms count as clichés, so there you have a double one: I don't retract "cliché-laden".

"I do blush to be reduced to such wretched definitions in your column, but Mr Hill pursues for them. You need to top my original letter prevented his knowing that my reference to Britten's sixteen operatic works was to those sixteen covered in David Herbert's *The Operas of Benjamin Britten*. They naturally do not include canticles, like *Abraham and Isaac*. To bring all Britten's vocal compositions into the argument takes us beyond simple arithmetic. If we stick to those sixteen and to Mr Burgess's offensive cliché, I think I stand by my "two or three". Mr Hill writes with sympathy of Britten's work and will see the futility of a competition in arithmetic. He will not persuade me that the disputed possession of the changing in the *Drum*, which the Shakespeare of Britten's, constitutes either an enormity or anything central in the oeuvre of either man of genius.

NORMAN SCARFE
Shingle Street, Near Woodbridge, Suffolk IP12 3BE.

Slow Growth

Sir,—I was pleased to read the lengthy and favourable review of *Slow Growth in Britain* in your issue of January 25. Your reviewer might, however, usefully have pointed out that the papers in the book constitute the proceedings of the 1978 (Bath) meeting of Section F of the British Association for the Advancement of Science. The book is thus one in an on-going series in which we look at a wide range of economic problems and their implications for modern Britain. The preceding volume in the series was *The Economics of Devolution* (University of Wales Press, 1978) and the subsequent volume is *The Political Economy of Tolerable Survival* (Croom Helm, 1980). We are meeting in September at the University of Suffolk under the Presidency of Lord Roll of Ipsden to discuss "The Mixed Economy" and it is our intention that the proceedings of that conference should lead once again to a book.

D. A. REISMAN
Department of Economics, University of Surrey, Guildford.

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Other men's voices

By Oliver Lyne

DAVID WEST and TONY WOODMAN
(Editors)
Creative Imitation and Latin Literature
225pp. Cambridge University Press.
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0 521 22668 6

This volume is a successor to the same editors' *Quality and Pleasure in Latin Poetry*. But now the different essays have a common theme: imitation. The contributions are (I cannot comment on all of them): D. A. Russell writing generally *De imitatione*; David Bain on Plautus, *Bacchides* 526-561 and Menander, *De exoptatione* 112-117; Ian Du Quesnay on Virgil, *Eclogues* 2 and the *Idylls* of Theocritus; David West on Virgil, *Georgics* 3, 478-566 and Lucan 6, 1090-1286; C. W. Macleod on Horatian *imitatio* and *Odes* 2, 5; R. J. Kenney on Virgil, *Aeneid* 2, 469-505 and its antecedents; Francis Cairns on Ovid, *Amores* 2, 9 and 3, 11 ("self-imitation"); Tony Woodman on Tacitus, *Annals* 1, 61-65 and *Historiae*, 2, 70, 5, 1-15 (also involving "self-imitation"); K. W. Gransden on Chaucer, *Troilus and Criseyde* 3, 1422-1470, Donne, "The Sun Rising" and Ovid, *Amores* 1, 13; Niall Rudd on A Midsummer Night's Dream and Ovid, *Metamorphoses* 4, 1-166; and the editors round the book off with an epilogue. It is pleasing to have examples of verbatim imitation to compare. Rudd's remarks on both Ovid and Shakespeare are excellent.

The best Latin writers base themselves on previous literature to a surprising extent; contrast Donne's free dependence on Ovid with the Theocritean-Virgilian symbiosis. Imitatio is basic to Latin literature. Why is it? What is it?

Here, I think, is a fundamental point, which a book like this should elucidate: to what extent is a Latin

writer alluding when he imitates? To what extent are we supposed to know the source he is using, keep in mind its context, and interpret the new text accordingly?

The theorists and critics surveyed in Russell's handy essay (Dionysius, Quintilian, "Longinus") are not much help on this topic. Kenney builds a principle on an anecdote in the elder Seneca: "Ovid, we are expressly told, borrowed in the hope that his borrowings would be recognized and admired; the same must have been true of Virgil and of all *docti poetas*." But the anecdote refers to Ovid's Virgilian borrowings, arguably a special case. In practice, in his own very sensitive analysis of Virgil, Kenney is flexible: the reader ought to recognize and apply the context of the Homeric source of Virgil's snake simile—but not, it seems, the Nemean which also influences that simile.

Macleod's scholarly discussion of Horace evades this question: "The study of *imitatio*, then, should not be sharply distinct from the study of the whole range of their literary tradition." But it should, shouldn't it? To shed light on a poem by comparing antecedents or relations in a genre is one thing; to show that it specifically borrows from this or that predecessor is another. Not to mention allusion.

Cairns sees some of the problem: "It is hard to establish in any literature criteria for determining with certainty when one passage is a conscious imitation of another"; and sells out in a footnote: "In this essay 'imitation' and 'self-imitation' are regarded as covering the whole gradation from the most fleeting reference to the most substantial borrowing." We need a more rigorous attitude than this. In *Amores* 3, 11 actually an imitation of 2, 9—rather than a reworking of the same theme? The two are different.

Du Quesnay is a Latinist of increasing importance. If only he stops peddling Cairns's "genericist" bicycle, he shall be able to look forward to his writings with

unequivocal enthusiasm (something of the same might be said of Cairns). In his essay on *Eclogues* 2 he writes with great vigour, providing much apt and incisive comment; "genericism" may be comparatively little. On the allusion question, he is nearly instructive: "A gentle humour which pervades the whole poem derives from the reader's constant awareness that Corydon is stringing out the role of Theocritus' Polyphemus... the constant interplay between model and imitation becomes a source of intellectual and aesthetic pleasure." Du Quesnay clearly believes allusion is operative in *Eclogues* 2 but I find his analysis less than fully helpful (in what sense "acting out the role"?).

So, no total illumination yet. But colourful Tony Woodman's entertaining and instructive essay offers—yes, definitions. (But when Tacitus uses Tacitus is he imitating himself or just borrowing from himself?) There is a "substantive imitation" by which Woodman means "the technique of giving substance to a poorly documented incident by the imitating of one which is much better documented"; there is a "significant imitation" where the context of the source must be known and applied (Virgil's Cacus colours German barbarism in *Annals* 1, 61, 3); and there is merely "verbal echo" (from which however "conclusions can be drawn"). The first category is designed particularly for imitation within historiography. But we can think of equivalent phenomena in poetry and oratory. And though these categories may simplify they are useful; they face the problem. They give the idea of the range of things that may be happening when a writer is seen to be imitating. In deciding between them, we must use literary sense, common sense, taste, tact, experience—as Kenney in fact does with Virgil's snake simile, and as the editors nearly conclude in their quite helpful epilogue. But we ought to recognize what we are doing and signal our recognition in essays on imitation.

Montgomery also notes that the arrangement of the souls in *Paradiso* does not reflect the reality of the next life, but is merely organized to illustrate to Dante's earth-bound vision the nature of spiritual bliss. Montgomery concludes from these facts that Dante had developed a "diacritic" theory of poetry and the imagination similar to that of his sixteenth-century theorists, though expressed in purely narrative terms.

Yet to extrapolate a theory of earthly art from Dante's description of otherworldly experience is a dubious procedure, and one not supported by any explicit theoretical statement on Dante's part. Montgomery's argument rests purely on inference, conjecture and a certain amount of overstatement; nor is enough attention paid to the views which Dante did express on the function of art and which draw mainly on the tradition of allegorical interpretation. A great deal has been written about these in modern scholarship, in Italy and elsewhere, but the secondary literature to which Montgomery refers is sparse and erratically chosen. Not a single modern Italian work on Dante is mentioned in his bibliography.

and sophisticated than the long-established allegorical mode of interpretation, or the bald assertion that poets praise virtue and blame vice, both of which feature largely in other humanist discussions of the moral function of literature.

With the addition of an introductory chapter on ancient and medieval conceptions of the imagination Professor Montgomery's detailed analysis of his four theorists does a lot to clarify this important aspect of humanist thought, and undoubtedly adds to our appreciation of the range of ideas about poetry that circulated during the Renaissance, as well as incidentally offering new background information about the poetry of Sidney and Tasso.

This trouble is that he becomes over-involved in the intricacies of his subjects' arguments (of limited intrinsic interest, surely, at least in the case of Precastrero and Barbato), and gives only a partial picture of their connections with the literary theory of the fifteenth and sixteenth centuries as a whole. One would like to know much more about the extent to which "diacritic" theory is anticipated in earlier thinking; the tradition of allegorical interpretation, for instance, is mentioned on a number of occasions, but its historical relationship with this theory is not made at all clear. Altogether, a readjustment of focus and priorities would have made for a more satisfying and readable text. As it is, the book fails to exploit the interest of its findings.

In a chapter inserted after the introduction, much is made of a presumed identification of "diacritic" theory by Dante, but this part of the book, unfortunately, is rather less useful than the rest. As Montgomery shows, Dante was familiar with the Aristotelian theory of the imagination, and refers to it directly or indirectly in his work. He describes a series of dreams and visions in the *Vita nuova* and *Purgatorio*, as well as examples of divine artwork on the purgatorial landscape; all of which seem to be part of a very real and important story, but the theory and with conception of artistic effect based upon it.

Volume XLVI of the *Papers of the British School at Rome* (The British School at Rome, 1 Lower Garden, London SW7, £12) includes Claudio Niccoli on "Le Stipendium des Allées italiennes avant la Guerre Sociale", Elizabeth Rawson on "The Introduction of Logical Organization in Roman Prose Literature", Graeme Barker, John Lloyd and Derrick Whaley on "A Classical Landscape in the Villa of the Papyri at Herculaneum", Deane R. Blundell on "The Volume of Water Believed by the Four Great Aqueducts of Rome", A. C. G. Smith on "The Date of the Grand Temple of Hadrian's Villa at Tivoli", Walter Wdzig on "Two Churches of Late Antiquity in Constantinople", and C. J. Whitton on "Historical and Topographical Notes on Early Medieval South Britain". The book, which is edited by the Publications Committee of the British School, also contains a complete list of publications by the School.

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High Street South, London, E6 4ER

Principal: K. R. Bishop, B.Sc. (Econ.), F.R.S.A.

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Durham

COUNTY COUNCIL

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